



Vampire Temple of Atazoth

of the

Sinister Pathway Triangle Order

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The Sinister Naos Tarot

By

Christos Beest (Richard Mould)

Along the “Naos” manuscript description

Compilation of the Document

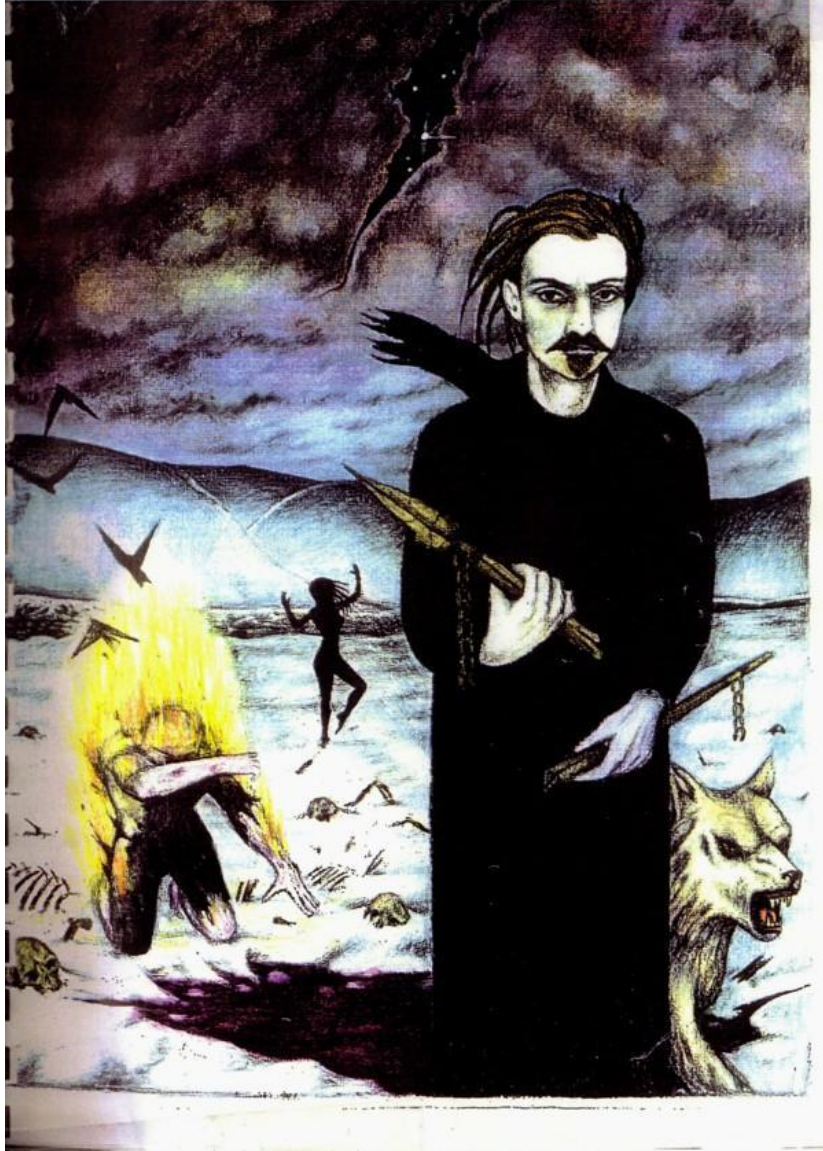
Hagur, Grand Hierophant

Of the Sinister Pathway Triangle Order



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The Sinister Naos Tarot



Foreword

The “Naos” version of the Sinister Tarot was rendered by Richard Moul, aka Christos Beest, a Shropshire based composer and artist. Christos Beest was involved with the Order of Nine Angles from 1989 to 1999. Though his artwork is still appreciated and widely used, Christos Beest eventually renounced the Sinister Quest and has even, though not formally, converted to Roman Catholicism.

It was even rumoured that the subjects rendered in the Sinister Tarot were in fact, renderings of either purported members of the Order during Richard Mould's (Christos Beest) decade long tenure or members of a Satanic Temple that he organised during his own undertaking of the Sinister Path.

Christos Beest (Richard Mould) has drawn other Atu Cards (Major Arcane Tarot Cards) in the Sinister Tradition as brought forward in the Order of Nine Angles, the first part of training involves creating or obtaining a Tarot Deck, as Hagur, the Grand Hierophant of the Sinister Pathway Triangle Order drew twice since the foundation of the secret society. This Satanist organisation (ONA) emerged in Britain in the 1960's following the merger of three Neo-pagan temples called Camlad, The Noctulians and the Temple of the Sun. Following the leader's emigration to Australia, various sources claim that David Myatt took over the order and began writing the teaching, brought to the public now, under the pseudonym of Christos Beest, and probably also Anton Long. In 2002, there were groups in the U.S., Europe, Australia, New Zealand, Canada and Russia, and followers all over the world since there is Internet.

Hagur, Grand Hierophant





An Afternoon with Christos Beest

Order of Nine Angels

The Self-Immolation Rite was composed by Christos Beest and Wulfrun Hall, and performed by Christos Beest, Wulfrun Hall, Brenna Kinsley and Lucius, with additional percussion by Arnold Reichmann. Originally recorded in 1991 CE, it was remixed, with additional recordings, during the Winter of 1997, in Wales. Note: To undertake The Self-Immolation Rite is among the tasks of an Initiate of the Seven-Fold Sinister Way.

The interviewer met Mr Beest, at his request, on a glorious day in 1994, in the beautiful Shropshire hills on the Welsh border that he believes are the heart of his personal Satanic Tradition. After a bracing walk to the crest of a bracken-topped hill (which did no favours to a person's hangover), we paused and talked. Christos Beest (Richard Mould) was not at all how one imagined him. He was a serious, personable, well-spoken man in his mid-to-late twenties who seemed

closer to a mature sociology student than the bloodthirsty fanatic I had anticipated.

What is the Order of the Nine Angles? It is a tradition which goes back 7000 years – that is according to the legend. It was born when there was a civilisation around here called Albion which had various rites associated with a Dark Goddess who we know as Baphomet. Baphomet has been handed down through the ages as a composite figure. The famous goat-head symbol was actually a distortion, a lie which took away from the real power of the goddess, who was actually a dark, menstruating woman. It was very much a code of honour centred around war and the brutal realities of life, and actually the original paganism for thousands of years before Christianity arrived. It is basically an oral tradition I received from my predecessor, Anton Long (David Myatt most probably). He received it from a Mistress of the Order and she had it passed on from someone before her.

How large is the Order? Very small, around ten people with a few hangers-on. We are small because it is a genuine Magickal way and it requires people to live in a certain lifestyle. The archetypal ONA member is a lone sorcerer, somebody who defies their own limits, defies themselves. They found out their true potential, usually thorough ordeals. There is one ordeal, for example, which requires living alone for three months, completely alone, bereft of any possessions whatsoever. The actual aim is, on an individual level, finding your God within yourself. What it aims to produce is a unique individual who does not need anything. There is a lot of strands from a lot of esoteric groups, but the ONA is essentially a Western tradition. Why is there such prominent mention of human sacrifice in your literature? Because it is part of the tradition. There was an issue of Fenrir, our magazine, which centred around human sacrifice. A lot of things are not what they seem. All manuscripts that are written serve a certain purpose – they illustrate a certain point. A lot of people at the Temple of Set or Church of Satan are trying to re-establish Satanism as a moral religion. Something which is sanitised, something which is misunderstood, and really quite nice.

What the ONA is doing is countering that by saying; “No it isn’t.” It is regaining the original Darkness of what Satanism is, because if Satanism is not evil, then what is?” Could this effect not be achieved without human sacrifice? Maybe human sacrifice does not go on. That is part of the point. The Manuscripts are illustrating an ethic. So what you are saying is that the effect the manuscripts has is more important than anything it actually says or advocates? Yes. The manuscripts are collected to illustrate points. Here it says that people should stop allowing laws to treat them like children. Have you been involved with human

sacrifice in any form? Obviously I cannot tell you. Is there an element of macho occultism in your order?

There is more women involved in the group than men, which is quite interesting. There is the man I inherited the tradition from, Anton Long, and he is fought in wars as a mercenary. That was a form of sacrifice. To outline the theory behind human sacrifice again: ultimately it could be anything, that is just the most extreme form. It also aids the sinister dialectic; it regains a certain darkness that has been taken away from Satanism. It gives back to an individual their own judgement over things.

Saying that you actually do this – you can go out and kill somebody if you feel it is important to do it – but you take the consequences for it. In other words, anybody who gets involved in “the sinister” can do anything they want, or anything they judge useful. There is nothing in the Order which says you cannot do this or you cannot do that – that would be contradictory to what we are aiming for.

All its saying is – find yourself and use your own ethics and judgements. You could go ahead with a sacrifice, but you could get caught and spend the rest of your days in gaol – is it worth doing that? What is the role by “Aeonics” in your philosophy? An understanding of how energies flow through civilisations. What moves people. What creates certain kinds of individual? All civilisations start off as a creative minority; a small group of people in a certain area who did certain things which drew the masses. People are putty, basically, and it is always going to be a small number of people who can effect changes; the artists or whatsoever, the people who dare to break out of the constraints of society.

What is the ONA’s political position? I regard ONA as the only true anarchist group. A group which can use extreme right-wing politics and extreme left-wing politics. We are not seduced by either side, we do not regard them as “true” in any sense, they are just a means to an end. So far it’s been judged that it’s the energies which imbue right-wing organisations that are useful and will flower, say within 100 years, and certain things will follow on.

This is the essence of Aeonics. It is a cold, rational, almost scientific judgement of certain means to achieve further ends. The archetypal ONA member considers any form to be suitable means to an end. That is part of the point of the ordeal of spending three months alone. You actually go through a withdrawal where you are not swayed by anything, any abstract ideas, you are just yourself. An ONA member does not “become” a Nazi or a communist, he just uses those movements. Obviously, in order to use them you have to enter into a role in a very demonic sense, you also have to know where it ends. Why does so much ONA material seem to have such a negative, destructive

approach? Could you not, for example, write something about the beauty of walking these hills? There are actually four novels, *The Deofel Quartet*, which deal exactly with that. It deals with love and life in a very real sense. It deals with all those feelings which would make an archetypal Satanist confused, because the archetypal image is of a dark master who could kill just at the drop of a hat. That image is very important because it allows people to play a role which people are swayed by. What some of the ONA manuscripts do is allow people to play that role. But it has to end at some point, and if it does not end they become possessed by that role, and their whole Satanic quest is finished.

They have lost insight. If they do derive insight from it, then they know there is something beyond that. It may be something that is the opposite, something quite beautiful perhaps, but they have to go through a role to find its true opposite in a real sense. If you say that people can explore their limits by contemplating human sacrifice, could they not, by that philosophy, feel they ought to abuse a child? No, not all. The background of sacrifice is that it is about culling, accepting that there is certain dross in society. A right-wing concept perhaps, but that is just labelling it. It is something which is not right- or leftwing, it is a concept that goes back to the Vikings, or before that. The Vikings were not right-wing. We impose modern political views on things to raise emotive responses. People have to see beyond that, to see the essence beyond the appearance, which is what a lot of the manuscripts are about. People are swayed by things – what is racism but a word often used to make people feel guilty about feeling certain things? Is it possible to be black, oriental, or whatever and a member of ONA? There is a gentleman in Singapore who is working with us. There is a suggestion that the ONA has something to do with neo-Nazi groups, is that true? It is rather the other way around. Someone in the ONA felt that involvement in the British National Party would be useful to them.

There is somebody who is involved in the ONA who is involved in right-wing politics, but he used it as a form to achieve something, then go out of it and went to do something else. We have something of a reputation for dressing in Nazi uniforms and invoking the spirit of Hitler. It stems from the deeds of the past which people have not seen from a Magickal perspective. There is very little that dangerous about becoming a radical anarchist or a communist. But there are people right now being executed for their involvement in right-wing organisations. There was a certain individual found dumped in Holland who was a leading light in the political Right of Germany. You must not confuse “right-wing” with conservatism or anything like that. The political format that is gripped this society has nothing to do with right-wing politics and actually leans more towards the left in essence. The Hard Right is a very dangerous thing to

get involved with. Particularly for Satanists – the ONA has received threats from certain National Socialist groups who do not like the idea of Satanism being linked with them. Unlike left-wing groups, when stirred right-wing activists will do things others would not consider. That is why it is a good thing to get involved with, in one respect: because it offers genuine danger on all sorts of levels and offers a moral dilemma as well. The whole point of insight roles is that you undertake a role for around a year which is the complete opposite of your own personality.

What are you aiming for in ONA? The real secret of Satanism is that a Satanist restores balance within society, acting as a counterbalance. For example: If we were in a right-wing situation at this time, there would certainly be a communist Satanic organisation. This may all seem rather frivolous and aimless, but what Satanism represents is basically energy for change. Evolution! An energy which provokes insight and adversity.

Satan represents movement. Something which moves and is not tied down by moral abstracts or ideas. Culling is portrayed in your literature as helping nature along, is not it? Yes, you could remove someone you feel is detrimental to your cause, but you could be wrong in that. It could turn out to be the opposite. War is the perfect example of culling in that it is removing a massive number of people, and when you do that you effect certain changes. What those changes will be, how you can control that, is all part of it. It is like moving pieces on a chessboard. People are removed who you judge to be detrimental to certain things. It could be a large number of people, it could be an individual. Not everyone will cull, not everyone should. It is suggested in your literature that it is something which is expected of ONA members. Would you kill if ordered so?

No. Well then, we have already established an insight upon yourself, albeit in a second. This is actually the secret of the manuscripts. They are designed to attract people who can think and judge for themselves. That includes when a Satanic Master comes along and tells you to despatch someone – you are faced with a choice: if you do it you will please the master, but do you want a master like that?

As the master, do you want somebody serving you who is weak, or do you want somebody who will turn round and refuse to obey? We are looking for the latter. How would you like people to look on the ONA, do you want to scare people? The work is very extreme, it has to be that way. The manuscripts are designed to produce certain changes in society, to create certain preconceptions and destroy others. We are very elitist, because very few people ever stay the course. It involves real hardship, a certain way of living which few people are willing to follow. www.ona.org which few people are willing to follow.

Here end the interview with Christos Beest (Richard Mould) who left the Order of Nine Angles a number of years ago.

Another Sinister ONA Tarot - A Rare Deck based on the manuscript "Naos".

The Sinister Naos Tarot is a rare deck by "Christos Beest," a.k.a. Richard Mould. Beest/Mould created this deck while in the Order of Nine Angles (or ONA), a secretive Satanic organisation.

Richard Mould was involved with the ONA for about a decade, from 1989 to the late 90's. At some point during this decade, he created a tarot deck reflecting the ONA's philosophy and worldview. Part of this deck was published during the last decade, as "The Sinister Tarot," in a very limited edition.

Only the major arcana were published. Images exist of some of this deck's court cards, though these have never been officially published.

Unlike most occult tarot decks, this one is not connected with the Golden Dawn. Its major arcana, and court cards, differ from tradition. A few cards, such as the Lovers (right), are traditional, though the imagery is not.

According to an accompanying document, this deck is not for casting spells or telling fortunes, but for "visualisation, and attracting cosmos energies, called 'Dark Gods,' according to the Tree of Wyrd."

In this deck, each tarot trump represents a Dark God, as well as a pathway (e.g. from Moon to Mercury). These correspondences do not follow the Golden Dawn's interpretations—neither do the images themselves.

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Individuals are free to publish and distribute—and, in the case of printed material, or compilations in whatever medium, charge for—any and all ONA material, compilations of ONA material, and ONA books, such as the Deofel Quintet, without any prior approval from the ONA or authors such as Anton Long.

One torrent has medium to high-resolution scans of all the available cards of this deck, as well as background information about it.

Richard Moult as we already know left the ONA in the late 90's. He continues to paint and write music. You can see some of his more recent paintings at his own website.

Extract from the manuscript “Naos”, pages 13 to 20

III - TAROT

Every initiate should draw and paint (*or at least commission such from a good artist*) their own Tarot pack, using the guidelines given later in this chapter.

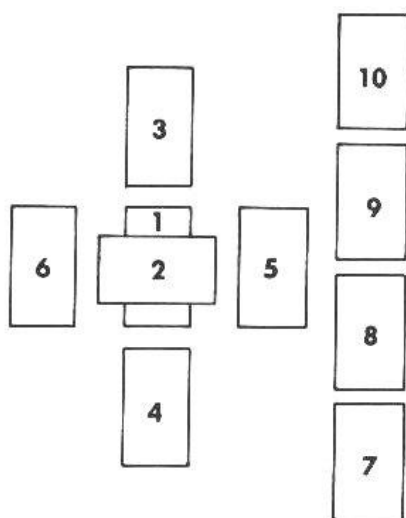
To read the cards for an individual, the individual cards are seen and interpreted in relation to the others around them. This is done because the cards are symbols of how certain energies have, are and maybe influencing the person for whom the reading is being done – and these energies are never static, or in isolation.

The essence of initiated readings is empathy: an awareness of the energies within, around and external to the individual, and the cards are used to ‘focus’ these energies in consciousness. To aid this, the setting of the reading should be imbued with magickal anticipation. This is easily achieved – for example by using one candle – having no other persons present than the individual for whom the reading is being done, laying the cards out on a black cloth kept for this purpose, burning one particular incense whenever you do a reading (*and never using that incense for any other purpose*). Ideally, the room/area where the reading is undertaken should be quiet and calm.

Two types of card layout may be used. These follow you shuffling the cards in a mindful, calm way after which the client cuts the pack three times, laying each cut beside the other. Choose which cut you feel is appropriate and use the cards in that pile, starting with the top card.

The first layout is the 'Celtic', the second the 'Septenary'.

1) Celtic



In this, the second card is placed across the first.

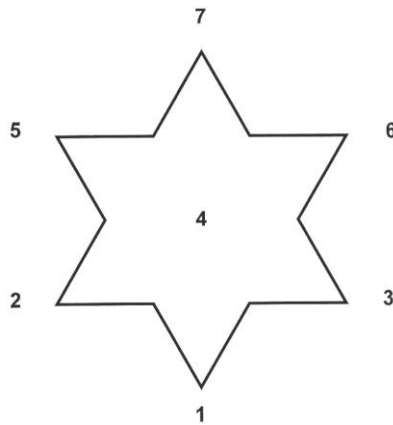
1. Represents the client.
2. The predominant influence which is acting against them, 'crossing' etc.
3. Is what is in the distant past (*which may be an unconscious influence over the present*).
4. The recent past (and also the subconscious energies).
5. The present.
6. The immediate future.
- 7, 8, and 9 the future at intervals, and 10 the outcome.

There are also other influences which must be considered. 4, 6, 9 and 10 are how positive energies flow (via 2) – 3, 6, 8, and 7 the negative ones. 3-2-10 are how the unconscious influences can be made conscious (i.e. controlled or circumstances altered) in a positive way. 5-2-7 is how the present will evolve to enable 10 to arise – or conversely, how to prevent 10 arising.

In undertaking a reading two important principles should be understood. First, the interpretation of each card is not rigid – the meanings suggested by each card should arise in your mind naturally, that is, they should be intuitive and spontaneous. For this reason, 'book' interpretations and of particular cards must be avoided. This intuitive approach enables the cards to be used correctly – as mediums to awaken the psychic faculties.

The second principle, is to have all the cards upwards: there is no meaning in 'reversed' cards – because what is 'reversed' is covered by the 'unconscious' patterns/flow considered in each reading.

2) Septenary



Here the cards are related to the planetary/sphere aspects – e.g. 5 is the sphere associated with Mars.

These relations (in terms of energies) should be consider as well as the following:

1. Are unconscious factors,
- 2 en 3 the past (*and the unconscious becoming more conscious*);
4. The present,
- 5 en 6 the immediate future and beyond, and 7 the outcome.

In addition, 1 – 2 – 5 are negative elements/energies; 1 – 3 – 6 positive. 1 – 4 – 7 what needs to be done to bring 7 (*or, again, prevent it from arising*).

In both this and the Celtic pattern all combinations should be seen as how energies flow and change, or become altered through the other influences present. Intuition should enable the practical manifestation of these energies to be understood – e.g. a particular influence might represent an actual person or event in the client's life.

THE SINISTER TAROT

The Major Arcana has twenty-one cards, and there are eleven cards in each suit – the four ‘Court’ cards (High Priest, High Priestess, Warrior and Maiden), the ace and six others numbered two to seven.

There are four suits: Wands, Pentacles, Swords and Chalices, each having many attributions, some of which are listed below.

High Priest	High Priestess	Warrior	Maiden
Sylphs	Gnomes	Salamanders	Undines
West	South	East	North
Air	Earth	Fire	Water
Capricorn	Cancer	Libra	Aries
Wands	Pentacles	Swords	Chalices

These four are symbolized, in each suit, in the same general way (*see table below*) – the variants depending on the suit. For instance, the card the High Priest of Wands would depict the Priest holding a wand, while the card the High Priest of Swords he would bear a sword. The predominant color of the card would depend on the planetary attribution –

Wands is Mercury,
Pentacles is Moon,
Swords is Sun
And Chalices is Venus.

This means that for Wands the colour is Yellow (*the Unconscious aspect*),

Merging to Black (*the Ego aspect*)

And Blue (*the Self aspect*).



For Pentacles the colours are Blue, Silver and Green;

For Swords, Orange, Gold and Red;

For Chalices, Green, White and Silver.

Priest	Priestess	Warrior	Maiden
Bearded man	Beautiful woman	Young man	Young woman
Barefoot	Throne on Earth	Horse	Near water
Cloak	Robe	Naked	Naked
Wolf	Leopard	Eagle	Owl
Mountains	Glade	Desert	Altar
Staff	fruit	Sword	Crescent moon

Thus the High Priest for all suits is depicted as a bearded man, standing/walking barefoot wearing a cloak. He carries a staff, a wolf is near or beside him and he is set in or against a background of mountains.

The impression given by the cards of the High priest should be of wisdom, that of the High Priest fecundity (and veiled sexuality – i.e. sexuality suggested rather than obvious); that of the Warrior, strength and courage; and of the Maiden, overt youthful sexuality.

The Four Aces:

These represent the base of the elements

Wands	White brilliance combining through indigo and black into the shape of a wooden wand.
Pentacles	Green molded into a tetrahedron enclosed by a pentacle (<i>a circle inscribed with an inverted seven pointed star</i>). Around the pentacle – swirling violet and blue.
Swords	A red/orange sword plunging into a golden chalice. Around – yellow stars on background of purple. The stars include the constellation of Orion.
Chalices	A blue/green chalice overflowing with blue/red/green liquid. Around – blue and white mist-suggesting trees.

Two-Seven:

These are increasing emanations of the element containing the number of symbols appropriate – e.g. the seven of wands, seven wands.

The number of the card gives the appropriate colours – 2 is Jupiter, 3 Mars, 4 Sun, 5 Venus, 6 Mercury and 7 Moon. Thus the colours for 7 are Silver, Blue and Green.

The Major Arcana

0 – The Fool

Brightly clad young man stand on the edge of a cliff, looking upwards. He is holding a flute as if ready to play and a dog is biting at his heel. Above his head a beautiful butterfly hovers. A crescent moon is in the twilight sky.

1 – The Magickian

A young man wearing a black cloak stands beside an altar from which incense is rising. On the altar are a golden chalice and a tetrahedron. Around him are flowers (*some of which are trampled*) and in the background, stars – the constellations of Leo and Virgo. His left hand is held down, pointing to Earth while his right is raised and holds a wooden wand, carved (*in runes*) with the word 'Desire'. Around his neck is an inverted pentagram.

2 - The High Priestess

A beautiful young woman who is naked stands beside a tetrahedron on a mountain ledge. Behind her is a small entrance to a cave which is suffused with a violet light. She wears a crescent moon headdress. Small flowers cling to the bare rock. In the valley below the ledge is a river, while cirrus clouds fleck the blue sky.

3 – Mistress of Earth

A mature woman of beauty, naked from the waist up. She is seated on a rock and in one hand holds a hazel wand whose upper end grows a flower. On her right side sits a swan which is piercing its own breast from which blood drips to feed its three young who gather round. On the other side sits an eagle, while around, human skulls lie with flowers growing through them. To the left are trees, their limbs like arms, and in the distance, a valley and mountains.

4 - Lord of the Earth

A man in crimson robes lined with purple stands overlooking a forest and the distant sea over which the sun rises. He rests his left foot on the body of a man in a white, bloodstained cloak from whose chest a sword is protruding. The dead man has the same face as the standing figure. A wolf is sitting beside the dead man, looking up at the standing figure above whose head flies an eagle. In his right hand the standing figure holds a tetrahedron which is glowing indigo and red.

5 – The Master

A man dressed in black wearing a scarlet cloak fastened by a silver chain stands beside a large tetrahedron. Inside the tetrahedron a young man and a young woman, both naked, are kneeling and embracing. The background is dark, except for a high archway through which a dim light enters the chamber – the tetrahedron being in the center of the chamber. The man is bearded and smiling slightly.

6 – The Lovers

A young man and a young woman, both naked, stand facing each other holding hands. They stand in a glade of trees within a circle of stones. The woman wears on her head a garland of flowers. Outside the circle of stones, a sword, dagger, robes and chalice lie as if discarded – while in the center a small wood fire burns. In the sky is a full moon. Around one of the stones, a snake lies coiled.

7 – Azoth

A strong man dressed in animal skins stands grimly beside a plinth on which is a large, glowing sphere. In the centre of the sphere is a blackness where stars shine. The man is guarding the plinth, and carries an axe and a club. He holds a wolf on a chain which is snarling at the white-robed woman walking toward the plinth bearing an offering of incense in a thurifer. In the distance, the sun is setting and a crescent moon hangs in the sky. The ground is like red, stony desert and behind the woman is the faint outline of a green dragon.

8 – Change

A masked woman dressed in green (*flecked with blue*) stands beside a large Septenary Star Game. She is holding one of the pieces in her hand as if to place

it on a higher board. To the left is a verdant garden; to the right, a desolate plain baked dry by the yellow sun – the Star game lies on the boundary. The woman is smiling. One of the pieces of the game has fallen onto the plain and from it a butterfly is emerging.

9 – The Hermit

A bearded man dressed in brown with a leather belt from which hangs a purse, stands on a ledge among snowy mountains. He looks into the distance. In one hand he holds a staff, and in the other a crystal which is glowing. At his feet a wolf lies asleep.

10 - Wyrđ

A large ash tree whose branches make a canopy. Three women in long green dresses stand around a small pool of bubbling liquid. One of the women is smiling and throwing small glowing spheres into the liquid. Another holds a snake which is coiled around her hand, while the third looks intently into the crystal tetrahedron she holds in her hands. Behind the tree a hooded figure stands, shielding his face with his sleeve and hand.

11 - Desire

A naked woman stands beside a lion. Her hand rests on its head; her other hand holds a golden chalice from which drops of white liquid fall to the ground. Where they touch the earth, flowers grow, while around is a red-orange rocky desert. The sky above is a deep blue, except for the distant horizon, which is red-yellow, as before sunrise. Near this horizon, a brilliant star is visible.

12 – The Hanged Man

A young man lies upside down, hanging from the branch of an oak tree by one foot. His clothes are green, and from a leather purse which is attached to his belt small spheres are falling to the ground. One of his eyes is closed, and from it a few drops of blood fall. A serpent lies near the base of the tree, and a raven flies nearby. The earth around is flat and barren – orange-brown in colour.

13 - Death

A pile of human skulls, forming a pyramid, lie near the edge of a cliff. Below, is a valley with a river and beyond, a forest burning, darkening the sky with

smoke. The sky near the cliff is bright blue. Near the skulls, a torn black flag bearing an inverted pentagram flutters in the breeze. Beside the banner, a tall beautiful woman with flowing blonde hair stands with her arms folded looking toward the burning forest. She wears light Greek armor and a bow is slung across her back, while a quiver of arrows is attached to her belt. Beside her squats a dwarf dressed in bright clothes. He is grinning and wiping his blood-stained knife on his sleeves.

14 - Hel

A stern faced woman, pretty except that one of her eyes is shriveled, stands beside a dark lake enclosed by trees. She wears an almost transparent white robe which emphasizes her beauty of body. She is throwing small multi-coloured crystal spheres into the lake at whose far end is a man's head, just visible above the surface. An expression of horror is on the face. In the sky is a rainbow and a hovering bird of prey.

15 - Lucifer

A handsome man is standing naked on a dais below which stand a young man and a young woman embracing. They are both naked. The handsome man holds a broken chain in one hand, and flames of fire in the other. Beside him is a snarling wolf, and on the other side an older bearded man holding an animal horn. An inverted pentagram is inscribed on the dais, while beside it lies a broken human skull out of which a beautiful flower is growing. Above the flower is a butterfly.

16 – The Tower

A castle rears up among rocks. One of the higher towers is struck by lightning and from it falls a man. The lightning has shattered some of the stone of the tower which falls toward the ground. The sky is dark. A young woman, dressed in white, stands near the gate to the castle, looking toward the tower and smiling.

17 – The Star

A beautiful naked woman with long flowing hair is crouched beside a stream, pouring liquid from the chalice in her hand. The stream is in a valley, surrounded by mountains. Downstream, it is fertile with trees, flowers and shrubs. Upstream, all is rocky and barren. The sky is bright blue containing a pattern of seven stars which form an inverted septagon.

18 – The Moon

A yellowish desert path leads toward two crumbling, ornate towers. Desolate mountains are in the distance. Inside the towers, are two indistinct hunched shapes with glowing eyes. Between the towers, and on the path, a large book lies half-buried in sand. Several scorpions are on and around it. In the foreground is a dried-up water hole beside which is a camel's skull, and from one of the cracks a snake is slithering.

19 – The Sun

A brilliant, golden sun is rising behind snow-capped mountains around which an eagle swoops. In the foreground is a plain containing a circle of nine stones in which black robed figures dance around a fire. Near the circle is a hole in the ground from which the head of an imp is visible, watching the dancers and smiling. Beyond the stones is a path toward the mountains on which a bearded man is walking, holding a staff. His back is almost to the dancers.

20 – The Aeon

A bearded man sits at a table opposite a woman in a semi-transparent red robe. The man is dressed in black. On the table is the Septenary Star Game. To the left are the crumbling remains of a stone building, some areas of which are covered by ivy and grass. To the right is a tall, jagged stone. The man and the woman are looking toward the distance where a full moon and some stars are visible above the horizon. A burning city is indistinct on the horizon. A rent has appeared in part of the night sky and through it Dagon-like shapes are emerging.

Notification

About the Sinister Tarot along the instructions found in the manuscript “Naos”, the following should be considered to avoid any possible misunderstanding:

En la tradición siniestra como el que defiende la Orden de los Nueve Ángulos, la primera parte de una formación implica la creación o la obtención de una baraja de Tarot. Esta organización satanista surgió en Gran Bretaña en la década de 1960 tras la unión de tres templos neopaganos llamados Camlad, The Noctulians y el Temple of the Sun.

Tras la emigración del líder a Australia, diversas fuentes afirman que David Myatt tomó el control de la orden y empezó a escribir las enseñanzas ahora públicas de la ONA, bajo el seudónimo de Christos Beest. En 2002 habían grupos en EEUU, Europa, Australia, Nueva Zelanda, Canadá y Rusia.

Translation with Google Translator:

In the sinister tradition as espoused by the Order of Nine Angles, the first part of training involves creating or obtaining a Tarot deck. This Satanist organisation emerged in Britain in the 1960's following the merger of three Neopagan temples called Camlad, The Noctulians and the Temple of the Sun.

Following the leader's emigration to Australia, various sources claim that David Myatt took over the Order and began writing ONA lessons for the public, under the pseudonym of Christos Beest. In 2002, there were groups in the U.S., Europe, Australia, New Zealand, Canada and Russia.

http://www.tarotistas.com/secciones/tarot/bar-Sinister_Tarot

We know that David Myatt took different names as most probably Anton Long, next to his Islamic name(s), but we are unaware that he took the name of Christos Beest as well, as the last was used by Richard Mould.

Sinister Tarot: A Theory of Archetypal Resonance

In the Sinister Tradition as espoused by the Order of Nine Angles, the early part of an Initiates training involves creating or obtaining a Tarot Deck. In most cases this Deck is that created by Christos Beest specifically for the task.

The initiate seats themselves before each of the Major Arcana, one a night. And meditates on the image on the card. They attempt to diffuse themselves into the card, imagine themselves exploring the contents, speaking with the characters, following a path and letting the mind run free. This has the effect of making the individuals projections conscious to them – with the ultimate goal being the withdrawal of those projections in order to unveil what is really there beneath the plaster of forms.

For twenty-one Nights consecutively, the Initiate takes a journey with each card, building a magical foundation of archetypes in their head and with luck allowing natural connexions to form. This is the easy part – the secondary aspect of learning the Sinister Tarot involves summoning in turn, 21 weeks in total, each

of the Dark Gods/Goddesses depicted via their own sigil in an isolated outdoor setting.

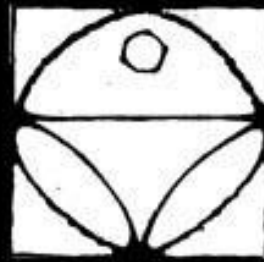
Following on from this, the Initiate immediately begins an Insight Role – a role that challenges the present ego and engages the individual in living the opposite way to the way they are or feel they are. Such might be a sexual person entering a convent, or a passive person entering the police force. Each role must be lived with demonic intensity – so that not even ones closest friends know it is a role, and indeed many go wrong here and let the role consume them. What should happen from the sum effect of all these measures, is the alchemical dyssolving; not just on a personal intellectual conscious level of understanding – but a deep knowing, even sadness/sorrow of insight – into the tension between opposites and first-hand knowledge of how they dance with one another, falling into one another but never quite fully forming – observing life and its merry manifestations as they shift into the formative, the plateau, the disintegrative, and the flux...

By actually Living the archetypes depicted, projecting them outward, inward and then outward in a synthesis of the first two methods and via extended heartfelt roles that challenge the ego and the identity and encapsulation of self – one can gain great control and connexion with the forces of life and the repeating cycles that govern it.

Thus is the theory of the Sinister Tarot. More on this can be found in the manuscript, NAOS (Skull Publishers).



ORDER OF THE NINE ANGLES



NAOS

A Practical Guide to Modern Magick



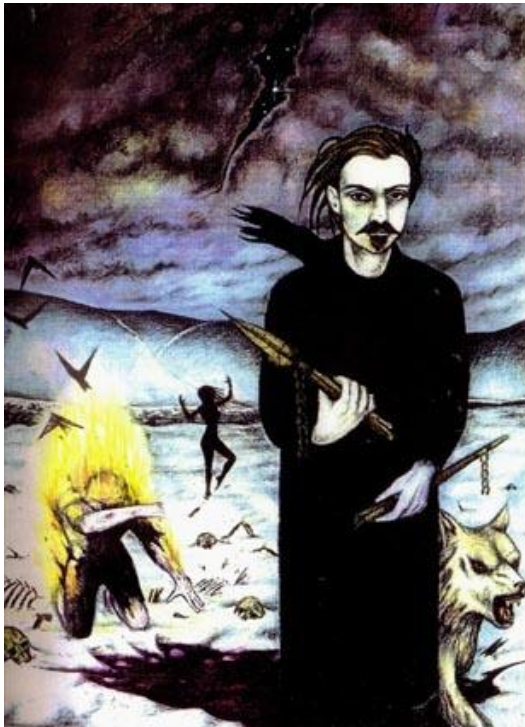
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Re-edition © April 2008 (By Hagur)

**Refer to pages 11 to 20 of the book:
Ebook:**

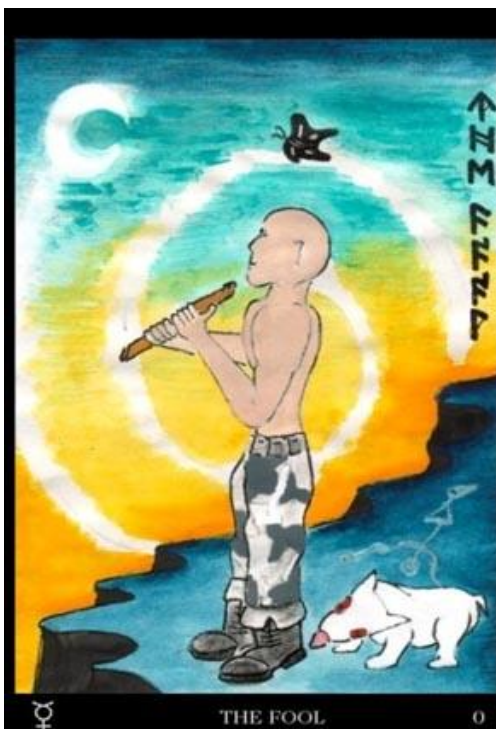
**[http://archive.org/details/Naos-
APracticalGuideToModernMagick](http://archive.org/details/Naos-APracticalGuideToModernMagick)**



Sinister Tarot Major Arcane

**A Unknown Set
of Tarot Cards
by
Christos Beest
(Richard Mould)**

**Sinister Pathway Triangle Order
© February 2013 – Skull Press, Ghent, Belgium**



0 – The Fool

**Brightly clad young man stand
on the edge of a cliff, looking
upwards. He is holding a flute as
if ready to play and a dog is biting
at his heel. Above his head
a beautiful butterfly hovers.
A crescent moon is in the
twilight sky.**



♂

THE MAGICIAN

I

1 – The Magician

A young man wearing a black cloak stands beside an altar from which incense is rising. On the altar are a golden chalice and a tetrahedron. Around him are flowers (some of which are trampled) and in the background, stars – the constellations of Leo and Virgo. His left hand is held down, pointing to Earth while his right is raised and holds a wooden wand, carved (in runes) with the word 'Desire'. Around his neck is an inverted pentagram.



21

THE HIGH PRIESTESS

II

2 - The High Priestess

A beautiful young woman who is naked stands beside a tetrahedron on a mountain ledge. Behind her is a small entrance to a cave which is suffused with a violet light. She wears a crescent moon headdress. Small flowers cling to the bare rock. In the valley below the ledge is a river, while cirrus clouds fleck the blue sky.



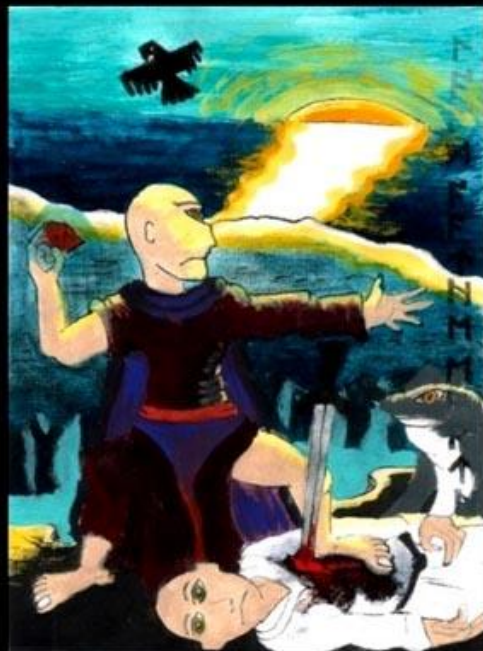
21

MISTRESS OF EARTH

III

3 – Mistress of Earth

A mature woman of beauty, naked from the waist up. She is seated on a rock and in one hand holds a hazel wand whose upper end grows a flower. On her right side sits a swan which is piercing its own breast from which blood drips to feed its three young who gather round. On the other side sits an eagle, while around, human skulls lie with flowers growing through them. To the left are trees, their limbs like arms, and in the distance, a valley and mountains.



♂

LORD OF THE EARTH

IV

4 - Lord of the Earth

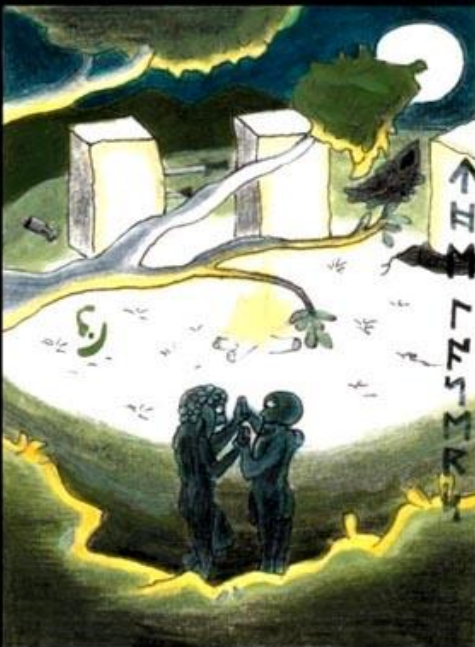
A man in crimson robes lined with purple stands overlooking a forest and the distant sea over which the sun rises. He rests his left foot on the body of a man in a white, bloodstained cloak from whose chest a sword is protruding. The dead man has the same face as the standing figure. A wolf is sitting beside the dead man, looking up at the standing figure above whose head flies an eagle. In his right hand the standing figure holds a tetrahedron which is glowing indigo and red.

5 – The Master



THE MASTER

A man dressed in black wearing a scarlet cloak fastened by a silver chain stands beside a large tetrahedron. Inside the tetrahedron a young man and a young woman, both naked, are kneeling and embracing. The background is dark, except for a high archway through which a dim light enters the chamber – the tetrahedron being in the centre of the chamber. The man is bearded and smiling slightly.



THE LOVERS

6 – The Lovers

A young man and a young woman, both naked, stand facing each other holding hands. They stand in a glade of trees within a circle of stones.

The woman wears on her head a garland of flowers. Outside the circle of stones, a sword, dagger, robes and chalice lie as if discarded – while in the centre a small wood fire burns. In the sky is a full moon. Around one of the stones, a snake lies coiled.



7 – Azoth

A strong man dressed in animal skins stands grimly beside a plinth on which is a large, glowing sphere. In the centre of the sphere is a blackness where stars shine. The man is guarding the plinth, and carries an axe and a club. He holds a wolf on a chain which is snarling at the white-robed woman walking toward the plinth bearing an offering of incense in a thurifer. In the distance, the sun is setting and a crescent moon hangs in the sky. The ground is like red, stony desert and behind the woman is the faint outline of a green dragon.



8 – Change

A masked woman dressed in green (flecked with blue) stands beside a large Septenary Star Game. She is holding one of the pieces in her hand as if to place it on a higher board. To the left is a verdant garden; to the right, a desolate plain baked dry by the yellow sun – the Star game lies on the boundary. The woman is smiling. One of the pieces of the game has fallen onto the plain and from it a butterfly is emerging.



♂

THE HERMIT

IX

9 – The Hermit

A bearded man dressed in brown with a leather belt from which hangs a purse, stands on a ledge among snowy mountains. He looks into the distance. In one hand he holds a staff, and in the other a crystal which is glowing. At his feet a wolf lies asleep.



h

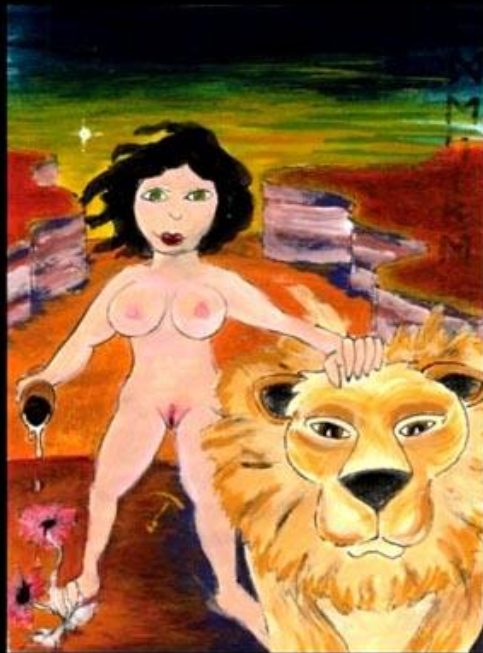
WYRD

x

10 - Wyrd

A large ash tree whose branches make a canopy. Three women in long green dresses stand around a small pool of bubbling liquid. One of the women is smiling and throwing small glowing spheres into the liquid.

One of the women is smiling and throwing small glowing spheres into the liquid. Another holds a snake which is coiled around her hand, while the third looks intently into the crystal tetrahedron she holds in her hands. Behind the tree a hooded figure stands, shielding his face with his sleeve and hand.



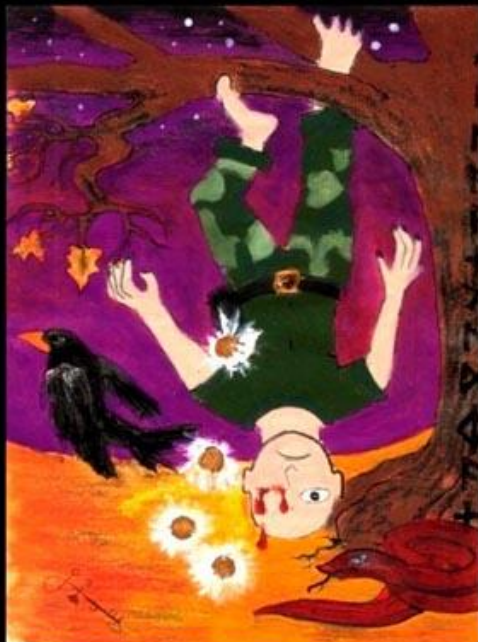
24

DESIRE

XI

11 - Desire

A naked woman stands beside a lion. Her hand rests on its head; her other hand holds a golden chalice from which drops of white liquid fall to the ground. Where they touch the earth, flowers grow, while around is a red-orange rocky desert. The sky above is a deep blue, except for the distant horizon, which is red-yellow, as before sunrise. Near this horizon, a brilliant star is visible.



THE HANGED MAN

XII

12 – The Hanged Man

A young man lies upside down, hanging from the branch of an oak tree by one foot. His clothes are green, and from a leather purse which is attached to his belt small spheres are falling to the ground. One of his eyes is closed, and from it a few drops of blood fall. A serpent lies near the base of the tree, and a raven flies nearby. The earth around is flat and barren – orange-brown in colour.



13 - Death

A pile of human skulls, forming a pyramid, lie near the edge of a cliff. Below, is a valley with a river and beyond, a forest burning, darkening the sky with smoke. The sky near the cliff is bright blue. Near the skulls, a torn black flag bearing an inverted pentagram flutters in the breeze. Beside the banner, a tall beautiful woman with flowing blonde hair stands with her arms folded looking toward the burning forest. She wears light Greek armour and a bow is slung across her back, while a quiver of arrows is attached to her belt. Beside her squats a dwarf dressed in bright clothes. He is grinning and wiping his blood-stained knife on his sleeves.



14 - Hel

A stern faced woman, pretty except that one of her eyes is shriveled, stands beside a dark lake enclosed by trees. She wears an almost transparent white robe which emphasizes her beauty of body. She is throwing small multi-coloured crystal spheres into the lake at whose far end is a man's head, just visible above the surface. An expression of horror is on the face. In the sky is a rainbow and a hovering bird of prey.

15 - Lucifer



A handsome man is standing naked on a dais below which stand a young man and a young woman embracing. They are both naked. The handsome man holds a broken chain in one hand, and flames of fire in the other. Beside him is a snarling wolf, and on the other side an older bearded man holding an animal horn. An inverted pentagram is inscribed on the dais, while beside it lies a broken human skull out of which a beautiful flower is growing. Above the flower is a butterfly.

16 – The Tower

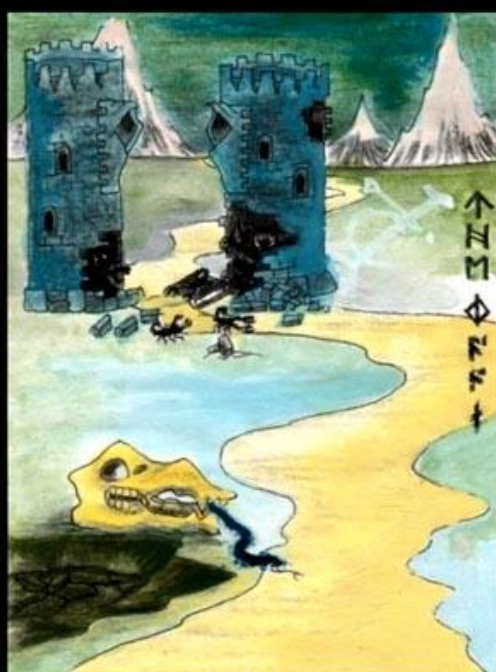


A castle rears up among rocks. One of the higher towers is struck by lightning and from it falls a man. The lightning has shattered some of the stone of the tower which falls toward the ground. The sky is dark. A young woman, dressed in white, stands near the gate to the castle, looking toward the tower and smiling.



17 – The Star

A beautiful naked woman with long flowing hair is crouched beside a stream, pouring liquid from the chalice in her hand. The stream is in a valley, surrounded by mountains. Downstream, it is fertile with trees, flowers and shrubs. Upstream, all is rocky and barren. The sky is bright blue containing a pattern of seven stars which form an inverted septagon.



18 – The Moon

A yellowish desert path leads toward two crumbling, ornate towers. Desolate mountains are in the distance. Inside the towers, are two indistinct hunched shapes with glowing eyes. Between the towers, and on the path, a large book lies half-buried in sand. Several scorpions are on and around it. In the foreground is a dried-up water hole beside which is a camel's skull, and from one of the cracks a snake is slithering.



h

THE SUN

XIX

19 – The Sun

A brilliant, golden sun is rising behind snow-capped mountains around which an eagle swoops. In the foreground is a plain containing a circle of nine stones in which black robed figures dance around a fire. Near the circle is a hole in the ground from which the head of an imp is visible, watching the dancers and smiling. Beyond the stones is a path toward the mountains on which a bearded man is walking, holding a staff. His back is almost to the dancers.



h


AEON

XX

20 – The Aeon

A bearded man sits at a table opposite a woman in a semi-transparent red robe. The man is dressed in black. On the table is the Septenary Star Game. To the left are the crumbling remains of a stone building, some areas of which are covered by ivy and grass. To the right is a tall, jagged stone. The man and the woman are looking toward the distance where a full moon and some stars are visible above the horizon. A burning city is indistinct on the horizon. A rent has appeared in part of the night sky and through it Dagon-like shapes are emerging.

One extra Major Arcane Card normally not included in ONA's Sinister Tarot:




The image shows a complex geometric diagram known as the Star Game. It features a central point from which lines radiate outwards, connecting to various points and circles. The diagram is set against a dark blue background with a crescent moon and stars. At the bottom, there is a green, wavy line representing the Earth. The card is labeled 'STAR GATE' at the bottom center, with a female symbol on the left and a cross-like symbol on the right.

21 - The World

The World represents cosmic consciousness. The image connotes sinister enlightenment, joy through achievement, and the ability to see true reality beyond fancy truth and metaphor presented by religions. This is the card of awakening from the bind of erroneous concepts and reaching true enlightenment knowing that man created god, and not god man. This should commonly be understood.

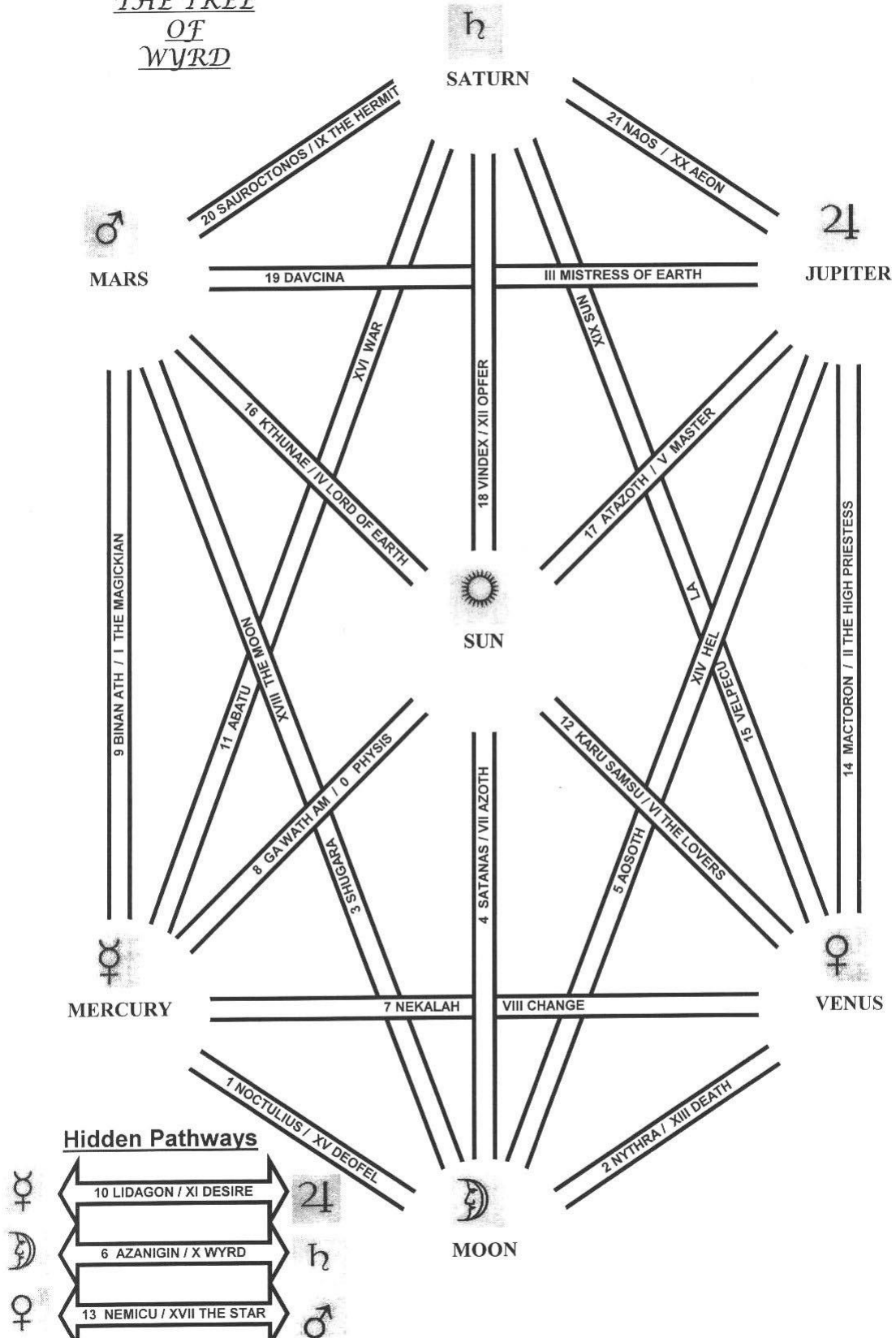
Hagur, the Grand Hierophant of the Sinister Pathway Triangle Order.



The image shows a complex geometric diagram known as the Star Game. It features a central point from which lines radiate outwards, connecting to various points and circles. The diagram is set against a dark blue background with a crescent moon and stars. At the bottom, there is a green, wavy line representing the Earth. The card is labeled 'STAR GATE' at the bottom center, with a female symbol on the left and a cross-like symbol on the right.

The Star Game – a collocation of abstract symbols which re-present the acausal as it manifests in the causal. The mastery of the Star Game (in both Septenary and advanced versions) takes quite an intellectual effort, stretching the frontiers of conscious evolution. The understanding of the third type, takes conscious evolution still further. The completion of this third type will stretch the frontiers almost to their limits. Further reading in “Naos”, pages 23 to 43.

THE TREE OF WYRD



Sigils

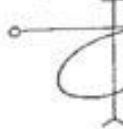
Noctulius



Nythra



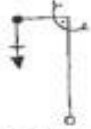
Shugara



Satanas



Asooth



Azanigin



Nekalah



Ga wath am



Binan ath



Lidagon



Abatu



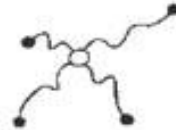
Karu samsu



Nemicu



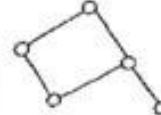
Mactoron



Velpecula



Kthunae



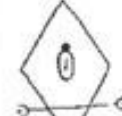
Atazoth



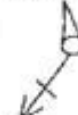
Vindex



Davcina



Sauroctonos



Naos



The Major Arcana

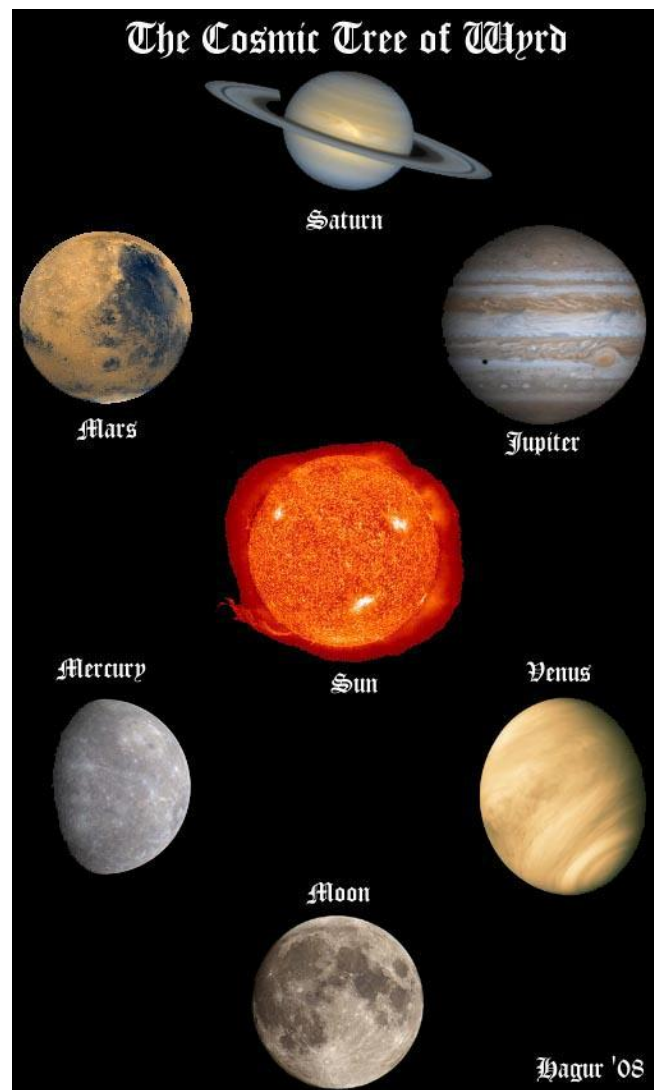
Spheres	Numbers	Tarot Cards	Dark Gods
Moon sphere:			
	XVIII	Moon	Shugara
	XV	Deofel	Noctulius
	XIII	Death	Nythra
Mercury sphere:			
	0	Physis	Ga Wath Am
	VIII	Change	Nekalah
	XVI	War	Abatu
Venus sphere:			
	VI	Lovers	Karu Samsu
	XIV	Hel	Aosoth
	XVII	Star	Nemicu
Sun sphere:			
	VII	Azoth	Satanas
	XII	Opfer	Vindex
	V	Master	Atazoth
Mars sphere:			
	I	Magickian	Binan Ath
	IV	Lord of Earth	Kthunae
	IX	Hermit	Sauroctonos

Jupiter sphere:

XI	Desire	Lidagon
III	Mistress of Earth	Davcina
II	High Priestess	Mactoron

Saturn sphere:

X	Wyrd	Azanigin
XIX	Sun	Velpecula
XX	Aeon	Naos



Dark Pathways I

The spheres of the Septenary may be said to be the Nexus between causal and acausal (*or 'Being' and 'non-being'*) and the paths linking the spheres may be regarded from a magickal point of view as zones of energy. This energy is according to tradition symbolised in an archetypal way since it is through such symbolism that control of the energy is possible.

The tables below give details of this symbolism, the chants/vibration appropriate to a specific symbol, and the sigils associated with a particular form of energy. These sigils aid visualisation. A particular form is invoked to enable the individual to experience the type of consciousness/feeling associated with it, and all invocations should be for a specific desire appropriate to the form invoked – for instance, Shugara should be invoked for a destructive working. By their nature, these forces are ‘dark’ – that is, they represent the energies of the darker/shadow aspects of every individual, and their invocation is a means of conscious integration. To use the dark pathways as internal magick, all twenty-one paths should be used – invoking the appropriate form.

To invoke, set aside an area as a Temple or use an isolated outdoor location. The best time for working is after sunset or before dawn. Begin the invocation by vibrating the appropriate name nine times – if a chant is involved (as for example in Atazoth) then this should if possible be chanted as described. If you cannot for any reason do this, then the name may be vibrated, nine times followed by a short pause and a further four vibrations.

If a specific key is prescribed for a vibration try and vibrate accordingly, but if this is not possible for any reason, vibrate twice more.

You may if you wish before beginning the invocation, take a ‘ritual’ bath (*changing into robes should you so desire to thus enhance the working*) – perfuming this bath with equal proportions of the oils of the planets which the path connects.

After the vibrations/chant, begin a slow circular dance – the direction of which is not important – which gradually increases in speed and which gradually spirals inwards. As you dance shout or vibrate with as much force as possible the name of the entity you are invoking.

Continue until dizziness or exhaustion draws you to fall to the ground then vibrate with all the energy you possess the appropriate energy – to aid this vibration try and project your voice:

- (a) If you are working outdoors: to the horizon itself;
- (b) If working indoors: so that the room/Temple resonates with the power of your voice.

After this say: ‘Come (*here name the entity*) to me! And bring me my desire!’ Briefly visualise your desire, and verbalise it using a short phrase (*such as ‘N.N. shall die!’*). Then begin a slow circular dance in the opposite direction of the one before, laughing while you dance and saying: **‘I am the power, I am the glory, I am a god!’**

Cease your dance, sit on the ground/floor and breathe deeply for several minutes. Allow your mind to fill with images and feelings as it will, but do not move. Gradually let yourself then become relaxed and when relaxed rise, bow once to the North, say **‘It is completed’** and depart from the Temple or area of the working. As soon as possible write an account of what you felt following the second dance.

For best results, seven days before every working reduce your food and sleep, aiming to reach a minimum on the day chosen for the working. During the period no meat should be eaten and every night before sleep concentrate for about a quarter of one hour on the appropriate sigil, slowing saying (*not chanting or vibrating*) the name of the entity. Burn incense (combined from the planets as above). This method means only one working per week can be undertaken – which is ideal.

Try and link your feelings during the working with the appropriate Tarot image.

When no type of desire for a particular path is indicated in Table II deduce the appropriate desire for a working from the associated Tarot image: concentrate on the image for some time and allow the associations to grow naturally in your mind.

Dark Pathways II

Requirements:

Black Robe Quartz crystal

Sinister Tarot Atu.

Decide upon a mode of dress. Usually this will be one of three: Black robe, naked, or dressed in black.

Arriving at the area near or after sunset, prepare your clothing and set out the implements.

Chant the respective sphere chant facing East and holding the crystal at chest height.

Now vibrate the Sacred Word nine times. If a chant is required then chant this instead, but if this is not known then vibrate the name nine times then another four times.

Place the crystal in a secure position and begin the slow dance, the direction of which you may decide yourself (usually Deosil for lighter spheres and Widdershins for darker spheres, i.e. Mars and Jupiter would be Widdershins).

Speed the dance up faster and faster until you fall to the ground.

Now vibrate or shout the name as strongly as possible.

After a moment, visualise the Tarot image, do not attempt to control or direct the visions though, let them come and go as they do.

Once the visions pass, stand and then begin a dance in the opposite direction to the original dance. Singing/chanting "I am the Power, I am the Glory, I am a God."

When satisfied, cease your dance. Then face bow to the North saying: "It is completed."

Leave the area of the working.

Additional Notes

Prior to the ritual for seven days meditate upon the sigil of the Dark God to be invoked for at least fifteen minutes each night prior to sleep, quietly repeating its name. If possible follow the recommended Black Fast.

The location of a suitable area for working is also essential. An isolated wood is ideal, though geographical variations may determine alternative locations.

The addition of the Sphere chant at the beginning of the Rite seems to open the Gate to the acausal wider thereby enabling the Dark God/Energy to manifest in a far stronger manner.

Try and use the dance to express the sphere/planet itself. It may be helpful to consider the astronomical/astrological significances of the planet, such as the size, its speed around the Sun and so on. These may give clues to the planets energies and thereby by expressed during the dance itself.

Essentially the Dark Pathways should be experienced by the Initiate him or herself in order for the individual to devise the technique that works best for him/her. However, although the main body of the Ritual should stay essentially the same, it is quite natural that the individual will find variations that work better for him/her, such as the manner of the dance itself for example.

Supplement:

The Priesthood

We each are equally near and equally dear to the centre of Creation. Each of us a living expression and manifestation of the Great Architect of the Universe. Therefore it is only reasonable that we are all priests and priestesses of Satan in the Acception. Each of us individually has a unique and direct relationship and experience with life, creation, and nature to be our own religious authority and need not depend on another mortal person to interpret life and our reality for us. We logically than believe in the Satanic Priesthood of all believers of the Sinister Way; and reasonably reject the imaginary priestly authority of any church or religious organization as fraudulent and a usurpation of our natural born right to think our own thoughts and govern our own selves.

Who are they, these self righteous Satanists who play the Christian game and make themselves mediators and priests of dark imaginary gods? What makes them so special that they alone can speak for and represent nature and it's laws?

It is one thing to be all equal in brotherhood and sisterhood, all with equal honorary titles; to profit off the dumb and gullible. But it is another game altogether when they hide their ulterior motives and self righteousness behind these titles, to place themselves above a princely son or royal daughter of His Infernal Majesty. We are all his children. Among us there are no titles but brother and sister, but to the profane, who are not of our blood; let them call us by whatever title; let them praise us; so long as we know among our kindred we are all of the same Imperial Blood.

Every Initiate is by nature's law an ordained priest and priestess of Satan and represents the Acceptation in act and word. The officers needed to preform Satanic rituals and rites are not official titles or ranks. They are offices that every nexus member are eligible for. Every three months each nexus will elect new ritual officers from among its members, insuring that each and every member experiences each office in due time. Initiation into the Sinister Way of the WSA is an automatic ordination into the Priesthood of Satan. Entitling each initiate with the authority and power to preform its rites, degrees, and make new members for the Acceptation.

For guidance and mentoring each member has two sources available to them: senior members who are more experienced than them, from whom they can learn and study from. And from a more occult source: The High Priesthood of Satan.

The High Priesthood of Satan exists in the acausal Abyss. Each member has his or her own personal High Priest/ess as a teacher and guide. The High Priesthood are fragmentary manifestations of 'Satan' who represents the force of darkness of the acausal Abyss itself, called the Lord of Is. It is the duty and responsibility of every brother and sister to contact their personal High Priest/ess, and establish a link with them and the Acceptation. The following will be instructions for making this contact. Without your High Priest/ess protection, venturing into the Abyss is a danger to the mind.

Going Dead

First lay down and flex every muscle group in your body beginning with the toes and working your way up to your face and head. Hold the tension for as long as possible until it burns then let go and relax. This is called Riggering.

Once this is finished take a few deep breaths and imagine a large bell above your head. Ring the bell and imagine the sound and resonance bathing your

body relaxing it even further. Next begin Death Breathing also called “Avayuvica”:

Avayuvica is the opposite of Mahavayuvica and is used to enter a powerful altered state of consciousness near death called Death Gnosis. It is used to enter the Stargate and the Abyss. Avayuvica is done laying down with arms crossed over the chest like a mummy.

The initiate first begins with Mahavayu breathing: the initiate uses the abdomen to breath as a billow filling his lungs with air to its maximum capacity and letting it out rapidly. This is done continuously without a pause. This oxygenates the blood and fills it with vril. This is done until the initiate becomes light headed. Then he may go into Death Breathing.

The initiate exhales, and keeps his lungs empty for as long as possible, remaining relaxed and focusing on the death point – behind the head where the skull meets the neck. When inhaling the initiate takes in air very slowly with his abdomen, just enough to satisfy the need, and lets exhales, keeping the lungs empty for as long as possible. While the lungs are empty the initiate must chant in his mind the following to link his mind to the Abyss: “Agios O Satanas Fanya Esi Kunya AOMA (Ah-Oh-Mah).” The eyes are looking up to the point between the eyebrows. After 9 chantings air is filled into the lungs and held for as long as possible. This is done 9 times.

Once the initiate has reached his Death Gnosis a screen is visualized in the minds eye. Upon that screen will be displayed 12 colors associated with a trigger upon which the initiate must use his five senses to experience:

- 12: Red – Apple
- 11: Redish Orange – a flame
- 10: Orange – the fruit
- 9: Gold – the metal
- 8: Yellow – Lemon
- 7: Green – Grass
- 6: Aqua – ocean water
- 5: Blue – the sky
- 4: Indigo – the night sky
- 3: Purple – grapes
- 2: Violet – the flower
- 1: Crystal White – Quartz crystal or mother of pearl.

Continue Death Breathing and now count backwards from 13 to 1 slowly. Visualize yourself going down a ladder with 13 rungs. Go down this ladder and count down. Once you have reached the bottom concentrate on your heart beat, willing it to slow down. The state which this process has taken you is called the Death Gnosis. Here magic is more powerful when preformed in the mind.

Once here you must make your intention. Say the following three times with conviction: "I am invoking the force of Satan within me to manifest as my personal teacher and guide." Here Satan is not some horned being. It is the force of Chaos of the Abyss itself, which will manifest to you as a unique manifestation. This is your High Priest/ess. Your direct link to the Prince of Darkness.

Once you have made your intention imagine a path in front of you. Follow the path. It leads to a stair case. Follow the stair case. Allow your subconscious mind to form the images itself. Follow these stairs until it leads you somewhere, usually a big empty space, or temple. Here you will see your High Priest/ess. Introduce yourself with respect, and salute the entity with the Sing of the Acceptation. Observe what your High Priest/ess looks like. Ask him or her for a name; then ask him or her how to invoke it next time you come to this place. Be silent and listen to whatever the High Priest/ess says to you. Thank it and salute it once again with the Sing of the Acceptation, and return home. Keep your first meeting short as the connection is still very weak, and information passing through that weak link can become very distorted.

Return to the stair case and make your way back to the path. Walk up the ladder then count from 1 to 12 slowly returning to normal breathing. Take a deep breath; open your eyes; and get up very slowly. The more you meet with your High Priest/ess, the stronger the connection will be. This exercise is practiced every day before going to sleep.

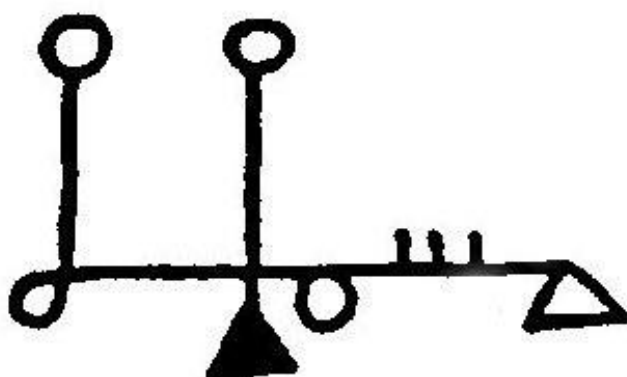
During your second meeting with your High Priest/ess you must test the connection and the High Priest/ess. During the second session before leaving, ask your High Priest for something. Start small and simple, since the connection is still weak. Ask for a desire you have, see it, experience what you want, feel whatever emotions you will experience when you have it. Then leave it to your High Priest/ess to make it happen.

Manifesting your will through your High Priest/ess is like tossing a note in a bottle into a river. You must let go and not hold on to it. Learn to trust your High Priest/ess, and know that it will come, and let go allowing the desire to flow with the cosmic current. You must also let go, and go with the flow as well. Life

in the material plane will change; situations will bend to create optimal conditions; people will come; coincidences will happen. Write everything down and keep your eyes out for the signs given; follow your hunches; smile at people you walk by and say “hi.” Because the acausal forces works through other people who are most receptive to being influenced by its energy. If your High Priest/ess is powerful, you will get what you have asked for. If it isn’t then you must ask for a new one, because you probably got a weak manifestation.

This High Priest/ess is your teacher who will teach you of what ever magic, occult and psychic knowledge and power you desire to know. This is your guide and authority in the Sinister Way. This is your link to the Abyss; and your partner in the physical world.

Advanced Introduction to the Dark Gods: Five Dimensional Acausal Sorcery



Advanced Introduction to The Dark Gods:

Five-Dimensional Acausal Sorcery

The fundamental basis of five-dimensional acausal sorcery is acausal thinking: that is, knowing and understanding what the acausal is, what acausal energy is, and how such things relate to our causal phenomenal world, and to us, as individuals.

Explained in a simplistic way, acausal thinking means the following:

- (1) Simultaneity – that is, that acausal energy does not propagate in a causal linear way either in “time” or in “space”. Instead, such energy propagates (and can manifest or be presenced) according to the nature of

acausal-space and acausal-time. Thus, there is no direct, causal-based, “cause and effect” – events are not, or may not be, separated by a duration of causal time, and are not, or may not be, separated by a physical distance as measured according to causal-space.

(2) Acausal energy implies acausal beings (or “entities”) which exist in both the acausal dimensions/spaces (acausal-space and acausal-time) and in our causal universe. These beings live, according to the type of acausal energy that they are, and their existence is independent of us, as causal beings. Thus, The Dark Gods, of mythos, legend and esoteric tradition, are one type of such acausal entities.

(3) Empathy – that is, knowing and understanding that causal beings (or “entities”) such as ourselves, who have life or existence in the causal spaces/dimensions, are not separate, discrete or even “individual” beings or entities, but are only parts of the matrix which comprises causal and acausal spaces. That is, that such causal entities are nexions, and are “alive” by virtue of having acausal energy; they can be viewed, in one sense, as receptacles, composed of causal, physical elements, atoms and so on, in-which acausal energy can dwell (or be presenced). Our consciousness – and especially magick, correctly understood – is a means to apprehend our true nature as causal entities and can be a means for us to access more acausal energy.

Explained in a simplistic way, five-dimensional acausal sorcery is a means to create, or draw-into-the-causalspaces, acausal beings/entities, and a means for us to transform ourselves (and other causal entities) by accessing/presencing acausal energy and thus possibly move toward a dwelling in the acausal spaces. Furthermore, acausal sorcery works on the fundamental premise of the irrelevancy of causal-time and causal-space – that is, our concepts of cause-and-effect, of spatial distance, of a beginning and an end – of a past, a present and a future – do not apply.

The Nature of Acausal Beings

Acausal beings are beyond our causal concepts and abstractions. Some dwell (and can only exist in) the acausal spaces, while others can dwell or be manifest in both the acausal and the causal, with there being many different types of acausal entities all of which have their own “nature” or type of being. Essentially, they have no physical form, as we define and understand physical form (for example, a body) although some types of acausal being, who can dwell or manifest or be presenced in our causal spaces, can dwell-within, or

presence themselves within or be presenced within, a causal form such as a living body or being (including a human being) and some of the acausal beings who can or who have done this are known as “shapeshifters”. We cannot “see” or detect (by our limited physical senses or by using causality-based physical instruments) unpresenced acausal beings who may be transiting through or dwelling-within our causal spaces (our physical world/universe) if such beings have not accessed, or presenced themselves, in some causal, living, form (or even, in most cases, even if they have done this). However, some of us (and some other life) may sometimes “feel” or be aware of some such acausal beings: for example, if we possess a certain type of empathy or have the esoteric knowledge to detect some such transiting or in-dwelling acausal beings.

Since these acausal beings are beyond our causal concepts and abstractions, it is incorrect to judge such beings according to our limited, causal, “morality”. They are neither “good” nor “evil”. They live according to their own nature, as acausal beings, just as, for example, a wild predatory animal lives according to its wild predatory nature. According to esoteric tradition, there are some acausal beings who are drawn or who have been in the past been drawn toward our causal spaces (our physical universe/world) because they do or have acquired the ability to “feed off” certain types of emotion (or “states of being”) which emotion (or “states of being”) are but types of energy.

Due to the nature of the acausal spaces (and thus the nature of acausal energy) acausal beings do not “die” as we die and do not “age” as we age. Furthermore, our causal concept of physical travel (or movement) which takes causal time is irrelevant to and does not apply to such beings, due to their very nature as acausal beings. However, most acausal beings are not, by our standards, “all-powerful” and many cannot change or restructure temporal things, just as some cannot transit to (“be presenced in”) the causal spaces, or dwell-within causal beings, without some aid or assistance in opening a nexion or nexions (which in many instances is just a direct connexion between the causal and acausal spaces).

Acausal Sorcery

Among the techniques of acausal sorcery are the following:

- (1) Esoteric chant, especially that involving the use of certain shaped crystals of a certain type. This chant can access and/or produce, certain types of acausal energy (or under certain circumstances, open a nexion to certain acausal spaces to allow certain acausal beings to presence in our dimensions).

(2) Empathy – that is, by direct acausal thinking (or “being”) which implies a particular type of awareness and consciousness and certain abilities. It should be noted that one of the aims of The Star Game, in its various forms, is to provoke such acausal thinking, and to provide some experience of some of the awareness involved. This is the natural creation of a nexion or nexion (or the use of an already existing connexion) and then the attraction of acausal energies or acausal beings (a natural “calling” of such beings).

(3) Certain acts (which over a certain period of causal time may be said to represent an extended “ritual”) can be done to create a nexion or nexions (or to prepare an already existing nexion or nexions, such as an individual or individual) and to then access or generate or otherwise produce those particular energies which may attract into or through such a nexion or nexions, certain acausal beings whose “nature” is to be drawn toward such energies to then indwell in such a nexion or nexions or to otherwise be presented in the causal.

What should be understood about all methods is that it is in the nature of certain types of acausal energy to flow through a nexion. That is, once a connexion is established, and such energy or energies accessed, then a causal presencing will begin. Furthermore, certain times are regarded, according to a certain esoteric tradition, as more favourable than others – that is, there a certain causal times when certain “cosmic tides” (caused by the structure of causal and acausal space-time) facilitate the flow of such acausal energy into the causal, and other times when the opposite occurs (when, that is, it becomes more difficult for such energy to be accessed and presented in the causal). One causal apprehension of such cosmic tides is said to be “aeons” – with the beginning of such an Aeon being a time (in causal terms) when such a presencing, such a flow, is favourable.

The Dark Gods

One of the aims of a certain groups of Adepts is to presence (or, rather, to re-presence) The Dark Gods. That is, to bring these beings (who are mostly shapeshifters) into our own causal dimensions and thus change the life, the living, of our world, and our causal universe. According to one ancient esoteric tradition (to be believed or not according to one’s way of thinking) *one* such acausal entity – a shapeshifter – is known in mythos and legend as “Satan”, with this acausal being assuming, in former times, various causal forms (or “appearances”).

Beyond Sorcery: Toward The Acausal

According to a certain esoteric tradition, it is possible for us, as individual human beings dwelling (existing) in the causal spaces, to move toward an existence in the acausal spaces. That is, in a simplistic sense, to transfer our consciousness, via a nexion or nexion, into an acausal being and thus begin to dwell in the acausal spaces. According to another tradition, it is also possible for us to create, for ourselves, such an acausal existence – that is, to transit into the acausal. Such a dwelling (living) by a causal-based entity such as ourselves is often regarded as one of the greatest goals of genuine esoteric arts, and the means to do this as perhaps the greatest secret of genuine Dark Arts, the greatest act of natural alchemy (1).

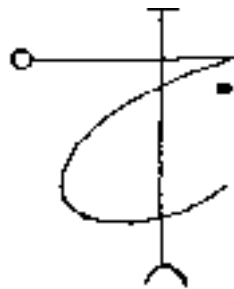
Anton Long
118 yf (Year of Fayen)
Agios o Baphomet



Caelethi

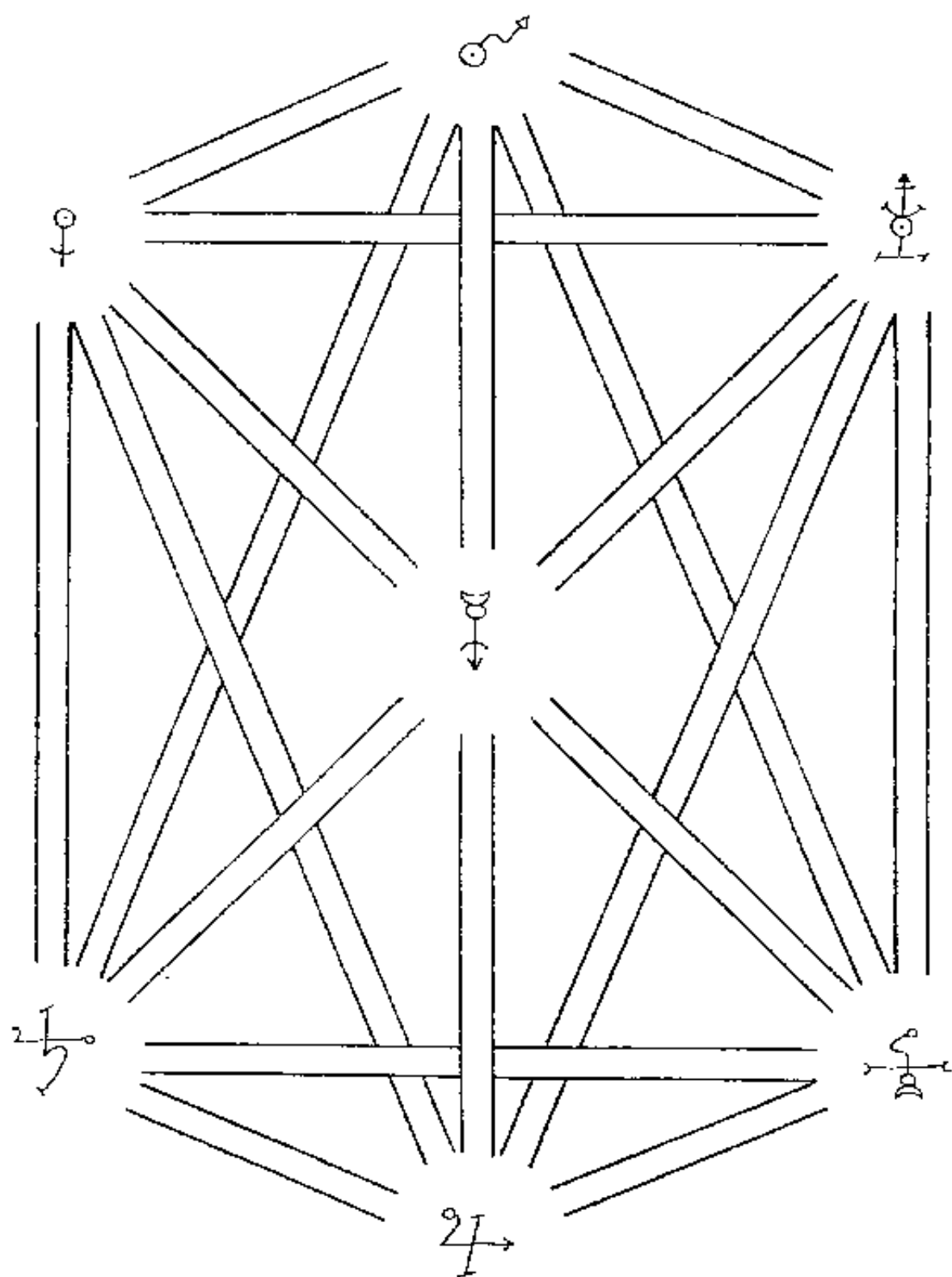
The Black Book of Satan

Book Two



by

Christos Beest



O

Invoke all as given by

Vx05

Use also the crystal tetrahedron

As a key

To the Dark Pool beneath the Moon...

 $\sqrt{\frac{1}{2}}$

ንግሥት-ሰው-ሰው
 ለሰውነትና ለሰውነት
 ግሥት-ሰው
 ንግሥትና ግሥት
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$\int - \frac{1}{x} = -\ln|x| + C$

I

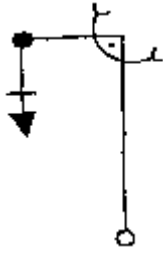
NAOS



**The woman beneath the water
The Temple within
Of War torn landscapes, black hills
Grab the lightening and hold it
Shell shocked
The Giving within Her arms ...**

II

AOSOTH



The Bleeding Earth
From the throats of fools,
in brooks
From the Gate
A red bird
This, the corn needs
Containment of Winter :
The Maiden is ready

III

LIDAGON



Autumn –

A marriage beneath the Earth

In Elixir

She washes Her hands

A Black Eagle

A Palace of Light

She becomes the snake

Who offers the sword

To sever the arm ...

IV

MACTORON



She rows a boat in a black pool

From Her steps :

The Hermaphrodite,

The body drowned.

The Planet of Them

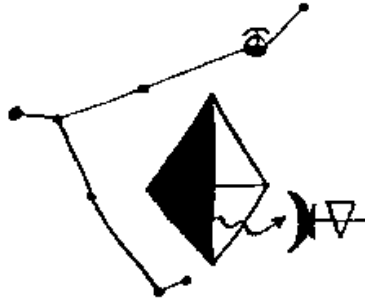
And the first drop

In a white desert

Into clear waters

Aktlal Maka.

ATAZOTH

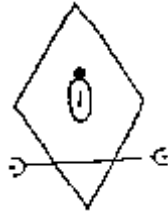


**The depths of the sea
A tunnel of knives
There is a union here
While he directs the Chosen
Rage in the Eye
Of the Goat –
The golden triangle
Stands against a sky of fire**

A \mathbb{Z}_p^2 - \mathbb{Z}_p -bimodule structure on \mathbb{Z}_p is given by $(a, b) \cdot x = ax$ and $x \cdot (a, b) = bx$ for $(a, b) \in \mathbb{Z}_p^2$ and $x \in \mathbb{Z}_p$. The \mathbb{Z}_p^2 - \mathbb{Z}_p -bimodule structure on \mathbb{Z}_p is given by $(a, b) \cdot x = ax$ and $x \cdot (a, b) = bx$ for $(a, b) \in \mathbb{Z}_p^2$ and $x \in \mathbb{Z}_p$.

VI

DAVCINA



From a mountain of skulls

Blue trees

A rose garden cracks

Two women walk through;

The corpse in a wedding dress

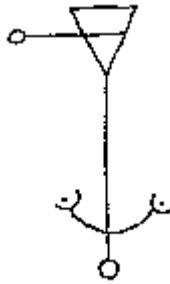
No longer guides

Four waterfalls flood the Earth

And books become ash ...

VII

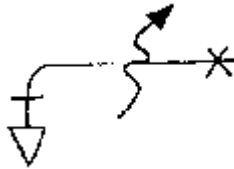
AZANIGIN



In red desert
Three fingers and a skull
Are laid on fur
The stones of a circle
Turn to frogs
The skeleton of a child
The birth of an army
A Nexion is opened.

VIII

ABATU



In a dungeon, a bed of fire

From an exploded sphere

Red butterflies

With a look

The war is begun

A sexless mask

In the caves of the sea.

IX

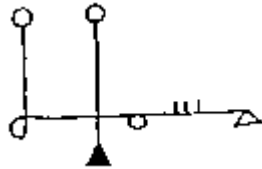
VELPECULA



Now in the desert,
A jester
Greets the transparent horse
On hill Golden folk
Become fire
The snow melts
The faces of Mountains
The raven with
The woman's face,
Her gold begets the Blood ...

X

VINDEX



Two horses

Fight within a circle of trees

(The Sun at Night)

Two angels

Laughing in a room of sacrifice

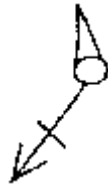
Two

In a haze of gold

Beyond the Door

XI

SAUROCTONOS



A crippled boy

A tunnel of bone

A Star descends into a forest

Faces are removed

And She sits in the stone house

Unheard.

XII

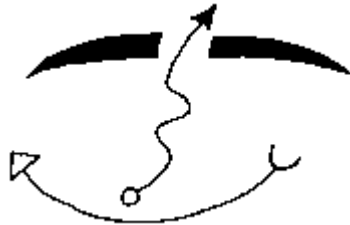
NOCTULIUS



**The Moon wraps itself
Around the Savage God;
Impaled on a throne
As the wheel of skulls turns.
The jewelled Lady
The crone ...
Winter in the wildest of woods.**

XIII

NYTHRA



A canal route lined

By white Griffins.

A vortex of grey starless space.

The chalice spills its

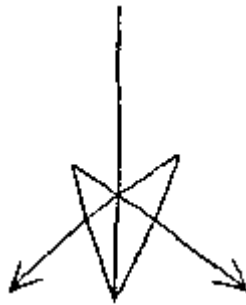
White blood

And the Herdsman's light shines

In the Chamber of the Sphinx.

XIV

SATANAS



The ruby is the password

She of the white robe

Rides the transparent horse

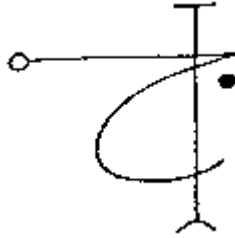
The maiden closes.

On broken legs he steps forth

He becomes the Dragon ...

XV

SHUGARA



**A frog reveals human heads
Within its mouth
Furrowed white fields
White, snow laden trees –
Her face, caught by the Moon;
Her eyes come to know
The Pool,
Take the spiral staircase
to the Blue room ...**

XVI

NEKALAH



Their Name ...

Inside the room of Sacrifice:

White flowers.

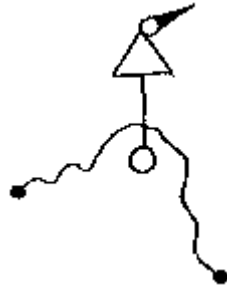
A garden, dry, of dead roses.

The masked lady

Holds Her new child.

XVII

GA WATH AM



The power within is great

The eagle eats

Its human offspring

Cold music here

Blue woman hold the horse's head

While the Seer weaves

XVIII

BINAN ATH



Headless

The white angel impaled

By Seven.

Seven bells rung,

The cortege from a black hill

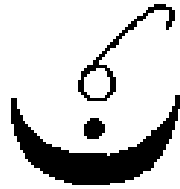
Passed the squatter's cottage.

Black flame engulfed

Black flame ate the 'holy'.

XIX

KARU SAMSU



Sappho dance in still water

Chains and roses in blue

Invoke the Sun

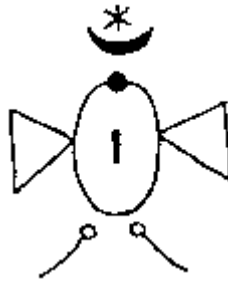
To an arch of fire

Gravestones, butterflies

And rivers of snakes.

XX

NEMICU



The blue statue

His red eyes survey the maze

Bringer of wisdom

The perfect child

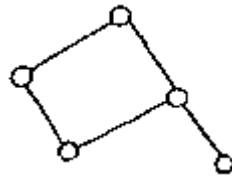
And the tetrahedron

Bathing hair in the Dark Pool

Successor ...

XXI

KTHUNAE



The Elixir of Recalling

Flows into clear water

The contracting of the Dark Star

The severing of the attractant

The Pool is opened

Go deeper

Against all other

And ever Darker, Recall.

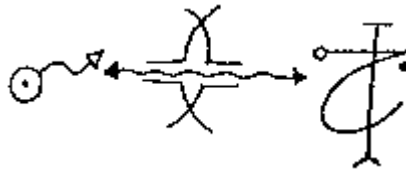
50425250

Sanctioned: Christos Beest

Order of Nine Angles

Yf 103 Era Horrificus

AGIOS O SHUGARA



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